

KUNKEL'S ECLECTIC
Graded Course of Studies

— FOR THE —

PIANO.

IN TEN GRADES.

GRADE I

GRADE II

GRADE III

GRADE IV

GRADE V

GRADE VI

GRADE VII

GRADE VIII

GRADE IX

GRADE X

Each Grade, - One Dollar.

KUNKEL'S ECLECTIC GRADED COURSE OF STUDIES

MAY BE USED IN CONNECTION WITH

KUNKEL'S ROYAL PIANO METHOD.



St. Louis:—Kunkel Brothers Music Co.—Publishers.

KUNKEL'S ECLECTIC

GRADED COURSE OF STUDIES.

GRADE IV.

This book introduces the thirty second note. A thirtysecond note has either three bars or three flags. Remarks given in book 3, concerning the sixteenth note are applicable to the thirtysecond note.

CELEBRATED FIVE FINGER EXERCISES.

These exercises for the development of the flexibility and independence of the fingers should be played every day, in connection with the study in hand, from eight to sixteen times.

Fingering for the right hand.



Fingering for the left hand.

The position on the key-board for the left hand is two octaves lower than that of the right hand. Do not play both hands together until each hand has mastered all the difficulties of the exercise.

Nº 1.

Nº 2.

Nº 3.

Nº 4.

Exercises for the dexterity of the fingers

Nº 5.

Nº 6.

Nº 7.

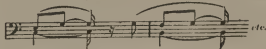
These exercises are also to be practiced in the tonalities of D flat major, E flat major, B flat major and B major.

MERRY RIVULET.

4

(A) The time signature of this study is $\frac{4}{8}$. The thirtysecond note is here introduced. Four thirtysecond notes equal an eighth, hence, four thirtyseconds must be played to one count. After the study can be played smoothly, without any breaks, play it also in $\frac{2}{4}$ time, two counts to a measure.

(B) The picturesque grouping of notes given to the left hand has been explained at No. 7, Book 3, page 11. Heed, carefully, the tied notes. This group could also have been written thus:



(C) In repeating, take notice that when the fourth eighth under 1. is reached, you must then proceed to 2. This abbreviation of a part of a measure is not often met with; it is here given to familiarize the student with it.

(D) Separate practice of the hands, at first, is here specially recommended. Do not play both hands together until each hand has fully mastered its part.

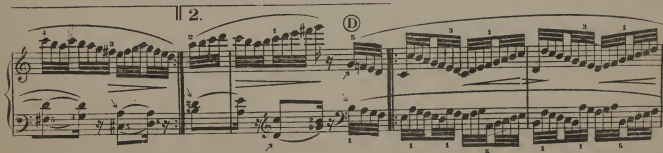
(E) Special attention must be given here to the mixed position. Strike the following chord with fingers in the rounded position and observe where the tips of the fingers touch the keys; in the striking of the keys separately, the finger tips must strike the keys in the same place as in the rounded position.

Moderato. $\text{♩} = 88$ to $\text{♩} = 120$.

No 1.



(C)
1.



1. 2.

Musical score for 'Another Merry Rivulet'. It consists of two systems, each with a first and second ending. The first system has a first ending marked '1.' and a second ending marked '2.'. The second system also has a first ending marked '1.' and a second ending marked '2.'. The music is in 4/4 time and features a melody in the right hand and a bass line in the left hand. There are fingerings and slurs indicated throughout.

ANOTHER MERRY RIVULET.

(A) All the remarks embodied in the study of 'Merry Rivulet' for the right hand are applicable to this study for the left hand.

Moderato. ♩ = 88 to ♩ = 120.

No 22. 1.

Musical score for 'No 22'. It consists of two systems, each with a first and second ending. The first system has a first ending marked '1.' and a second ending marked '2.'. The second system also has a first ending marked '1.' and a second ending marked '2.'. The music is in 4/4 time and features a melody in the right hand and a bass line in the left hand. There are fingerings and slurs indicated throughout.

2. 1.

Continuation of the musical score for 'No 22'. It consists of two systems, each with a first and second ending. The first system has a first ending marked '1.' and a second ending marked '2.'. The second system also has a first ending marked '1.' and a second ending marked '2.'. The music is in 4/4 time and features a melody in the right hand and a bass line in the left hand. There are fingerings and slurs indicated throughout.

2.

Continuation of the musical score for 'No 22'. It consists of two systems, each with a first and second ending. The first system has a first ending marked '1.' and a second ending marked '2.'. The second system also has a first ending marked '1.' and a second ending marked '2.'. The music is in 4/4 time and features a melody in the right hand and a bass line in the left hand. There are fingerings and slurs indicated throughout.

1. 2.

Continuation of the musical score for 'No 22'. It consists of two systems, each with a first and second ending. The first system has a first ending marked '1.' and a second ending marked '2.'. The second system also has a first ending marked '1.' and a second ending marked '2.'. The music is in 4/4 time and features a melody in the right hand and a bass line in the left hand. There are fingerings and slurs indicated throughout.

Edition Kunkel.

For recreation, introduce here, one or all of the following pieces: "The Banjo" by Löhner "Minnshaha Polka" by Laro and "Vincit" from "Symphony Op. 62" (classic) by Beethoven. Sidus.

1941 - 10

HIDE AND SEEK.

4

(A) This study can be counted according to either $\frac{4}{8}$ or $\frac{2}{4}$ time. It is recommended to count $\frac{4}{8}$ at first; when the study can be played smoothly, count $\frac{2}{4}$.

(B) The subject, which is repeated in the next measure by the left hand, must always be attacked with freedom, in fact, wherever the subject appears it must always be attacked with freedom. This study demands very careful phrasing. When well played, it is a most charming number. It is written in the true classical form which made Bach's "Two Voked Inventions" so famous.

(C) Read carefully this passage in mixed position. In connection with this number, practice the F major scale and the Etude following it in "Kunkel's Royal Piano Method," pages 58 and 59.

Allegretto. ♩ = 76 to ♩ = 104.

♩ No. 3.



GIVE AND TAKE.

(A) This study, introducing the continual alternating of the hands, demands great lightness of attack. It must be practiced until it can be played fluently, and without the slightest hesitation from beginning to end. To insure this required evenness and fluency of execution, the two notes of each hand must follow each other as would notes played legato by one hand, that is, between the last note played by the left hand and the first note played by the right hand, there must be an even and positive legato, also between the last note of the right hand and the first note of the left hand, the same absolute and unbroken legato must exist.

When the special difficulty of this study (the alternating of the hands) has been thoroughly mastered, many a passage that would otherwise prove a "bug bear" will have been overcome.

The manner of notation employed in this number has been fully explained in No. 17, Book 2, of this graded course of studies. General remarks pertaining to the practice of "Hide and Seek" are applicable to "Give and Take."

Allegretto. $\text{♩} = 76 \text{ to } 108.$

(fiocoso, (in a playful, sportive manner.)



Editor: Knapp, L.

For recreation, introduce here, one or all of the following pieces: "Pizzicati" from the Ballet "Gipsy" by Debussy; "Sodas Rondo" (Gipsy Lib. Weiss) by Hupf-Bach (Bach's is stolen); "Fandango" Op. 10, No. 1 by Chopin; "Sodas" by Gounod.

1961 - 16

TRIPPING OER THE MEADOW.

(A) Lightness of execution must characterize this study.

(B) Notwithstanding that these notes are only sixteenths in value, and are to be performed crisply, they must, nevertheless, be rendered with a certain amount of melodic importance and sonority of tone. The striking of a key with a short snappy touch is strictly to be avoided.

(C) Observe carefully, the crescendo from here to the seventh measure.

Allegretto. $\text{♩} = 80.$

No. 5.

2.

FINE. (C)

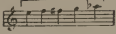

cresc. (increase in strength.)

cresc.

Repeat from beginning to Fine, omitting the four measures under [1.]

DREAM MAZES.

(A) This study offers special material for the cultivation of passages in a close finger position.

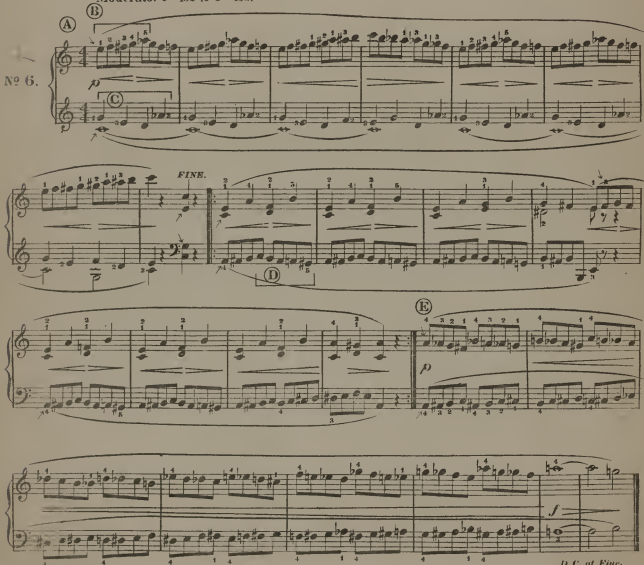
(B) From E to A flat,  five halfsteps, is the closest finger position the hand can be placed in; this mixed position demands a very careful placing of the finger tips on the keys. In order to make sure where the finger tips must touch the keys, strike together, the following chord  of five notes—E, F, F sharp, G and A flat.

The same should be done with the notes under bracket at (C) and under bracket at (D) in order to make sure where the tips of the fingers should touch the keys.

(E) This entire passage is in the "mixed position." The hand, from the beginning to the end of the passage, must be on the top and centre of the black keys.

Moderato. ♩ - 132 to ♩ - 100.

Nº 6.



Edith Kunkel.


For recreation, introduce here, one or both of the following duets: "On Blooming Meadows" Concert Waltz by Herr King - Sotus and "Bright Eyes" Rondo by Hertini.

1904 - 10

TREMBLING LEAVES.

10

(A) Too much attention cannot be bestowed upon the chief difficulty that this piece presents, i. e. a perfect legato. When well performed, the listener should have no hard task in vividly seeing, in imagination, the gentle breezes playing amidst the foliage of the trees and ever changing the color of the leaves.

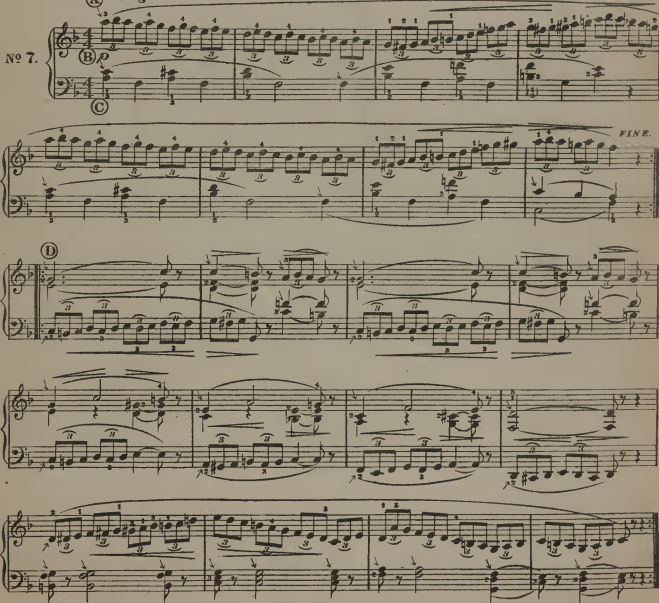
(B) In this piece, the triplet is introduced. When three eighth notes are to be played to one quarter, the time notation of the three notes cannot be expressed in any other way than . See special article, "Notation of Notes in Groups" in Kunkel's Royal Piano Method, page 84, which treats of all irregular groups such as the 5th, 6th, 7th, 9th, 10th, 11th, 12th, 13th, 14th and 15th. This article is unusually exhaustive and will be a revelation to the reader.

(C) In order that the third, A and C sharp, on the third quarter count (mixed position) may be struck with ease, strike the third, A and C on the first quarter count so that the tips of the fingers will strike far back on the keys. This will enable the first finger (thumb) to strike the C sharp on the third count without shifting the hand.

(D) Give the notes, scrupulously, their full value; no more—no less; also heed well, the phrasing as upon these two important factors depends a scholarly rendition of this section.

(A) Allegretto. ♩ - 132.

Nº 7.



OCTAVE STUDY.

(A) Attack the first octave of every group with decision; then let the hand rebound from one octave to the other to the end of the group.

(B) When the study has been thoroughly mastered and can be played fluently in the time that the first metronome indication calls for ($\text{♩} = 112$), then practice it with the additional small notes in the middle.

The small notes, of course, can only be played by hands that span the interval; otherwise, it would be folly to attempt to play them.

(C) During the silence of the three quarter rest, the hand must, through a graceful motion, attack the next group. The hand must be in continual motion from the time it leaves the last note of the group until the new group is taken up. Any stopping at all, of the movement, is very bad.

(D) As all the octaves must be struck from the wrist, the customary arrow, (\rightarrow) indicating that a wrist attack is to be made, is omitted. *Simili.* (Italian), means: in the same manner.

In connection with this study, practice the Celebrated Exercises in Sixths and Octaves in Kunkel's Royal Piano Method, page 145.

Moderato. $\text{♩} = 112$ to $\text{♩} = 80$.

No. 8.

(A) (B) (C) (D) (*Simili* \rightarrow)

Edition Kunkel.

For recreation, introduce here one or both of the following pieces: "Happy Birdling" Hands by Sidus "Memento" from Symphony in E flat major (classical) by Mozart - Sidus.

First - 112

FALLING DEW.

12

- (A) A perfect legato must be given to the scale passages of both hands.
 (B) During the silence of the rest, the hand must move gracefully, in a curve, to the beginning of the next passage, in order to insure a graceful wrist attack.
 (C) Give both voices their full value. The whole note D must be connected perfectly legato with the E flat following.

Moderato. ♩ - 92 to ♩ - 112.

No 9.

pp *Dolcissimò.* (With the utmost degree of softness and sweetness.)

FINE. (C)

Da Capo al Fine.

FLUTTERING BUTTERFLIES.

- (A) Observe, carefully, the phrasing. The hand must be gently withdrawn at the end of each group.
 (B) Heed, scrupulously, the value of the notes of the bass. No doing is necessary to bring out the characteristics of the piece.
 (C) Special attention must be given this part in order to preserve the independent phrasing of each hand.
 (D) The upper notes of the sixth must be rendered perfectly legato; the fingering given to the same: 3, 4, 5, and 43 43 etc. will enable the performer to accomplish this.

Vivace. ♩ - 160 to ♩ - 112.

No 10.

1. 2. FINE.

3. 4. 5. 6.

7. 8. 9. 10.

11. 12. 13. 14.

Repeat from § to Fine, omitting the three measures under §.

Edition Kunkel.

For recreation introduce here, one or both of the following duets: "Lucia di Lammermoor" (Operatic Fantasia) Donizetti-Sidias and "Bohemia Girl" (Operatic Fantasia) Balfe - Sidias.

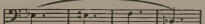
1901 - 16

A CONFIDENTIAL CONVERSATION.


14

(A) The tonality (key) of this piece is A flat major. A flat major has, as signature, four flats: B flat, E flat, A flat and D flat. The time signature is that of $\frac{3}{16}$. It again exemplifies the remark given in Grade 3, page 3, that the time or speed of a piece is determined by the metronome indication and not by how difficult it may look to the eye.

(B) The passage of the right hand must be rendered with lightness of touch and in a gossiping manner while the passage of the left hand must be played very legato and dignified.

(C) The progression of the passage of the left hand  must be well brought out.

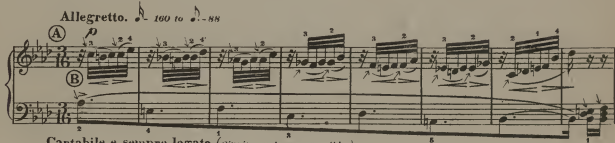
Heed carefully, also, the fingering; the fourth finger must remain upon the key until the fifth finger has struck the E natural in the next measure.

(D) This passage for the right hand, as fingered, demands a perfect, mixed position. Strike the following chord  and observe where the tips of the fingers come in contact with the keys; the position thus secured is the correct one.

Practice, in connection with this piece, the A flat major scale, page 89, and the A flat Scale Etude, and "April Fancies," page 92, of Kunkel's Royal Piano Method.

Allegretto. $\text{♩} = 160$ to $\text{♩} = 88$

No. 11.



Cantabile e sempre legato. (Singing and very smoothly.)



FINE.

MUSICAL ROCKETS.

- (A) The three scale passages in the first three measures should remind the listener of rockets rising upwards to the sky.
- (B) The fingering given here in the scale and to the next measure, is that of C major scale; this fingering can be given here also, *cross*, the run does not contain any black keys.
- (C) Observe, carefully, the independent phrasing of the hands.
- (D) Remark at (C) is especially applicable here.
- (E) Notice that the run given in this measure is in tenths, while in the following measure, it is in sixths.

Moderato, $\text{♩} = 84$ to $\text{♩} = 112$.

No 12.

f *p* *dolce* (*swiftness*)

For the correct performance of the grace note see special article thereon, pages 67, 68 and 69 of Kunkel's Royal Piano Method.

For recreation introduce here one or both of the following pieces: "Flowers I Forget Me Not" Gavotte, Ketterer, Giese and "Happy Farmer" with variations and "Romanza" (basso) by Schumann.

1901 - 10

Edition Kunkel.

IN THE MILL.

16

(A) This piece offers a most useful technical difficulty- that of the tremolo; The right hand must preserve a perfect legato from the beginning to the end of the piece.

(B) Heed carefully, the value of the notes; so doing will vividly portray the clicking of the wheels in the mill.

Moderato $\text{♩} = 100 \text{ to } \text{♩} = 84.$

Nº 13.

1. 2.

rit.

APPROACH OF FALL.

(OCTAVE STUDY.)

(A) The tonality (key) of this piece is G minor. G minor has the same signature as B flat major, namely, B flat and E flat. G minor is the relative minor of B flat major. Remarks pertaining to the octave study, page 11, are applicable to this piece.

(B) Hands that cannot span the four notes of the chord will omit the small notes, which are at the option of the performer. Practice, in connection with this piece, the G minor scales (the Harmonic as well as the Melodic) given in Kunkel's Royal Piano Method, pages 114 and 117.

Moderato. ♩. - 80 to ♩. - 112.

no 14.

(A)

Risoluto. (Resolute, determined.)

(B)

Here introduce the following two unusually beautiful semi classical compositions of Le Roy Hart "Drifting" an intermezzo and "Strain from the Orient" an intermezzo in the form of a cavalcade.

1901 - 19

Edwin Kunkel.